

Volume 8, Issue 13

February 2, 1993

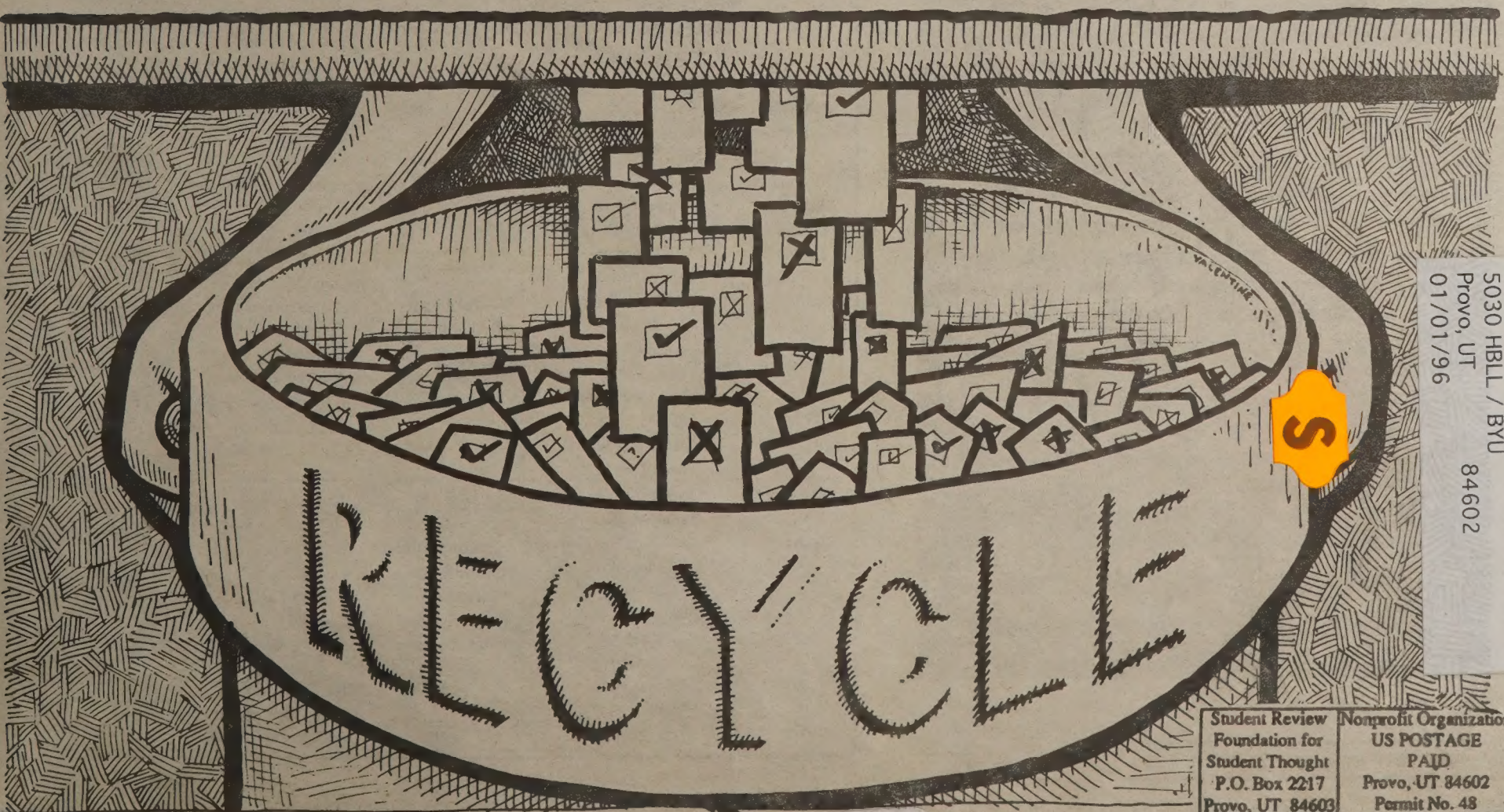
STUDENT REVIEW

An Independent Forum for Student Thought



The BYUSA
Elections Race

see pages
6-7



BYU Archives
5030 HBL / BYU
Provo, UT 84602
01/01/96

Student Review
Foundation for
Student Thought
P.O. Box 2217
Provo, UT 84603

Nonprofit Organization
US POSTAGE
PAID
Provo, UT 84602
Permit No. 48

NO MOUNT EVEREST POSERS.
NO "72 HOUR" CLUTTER.

MOUNTAINWORKS
HAS
REAL CLIMBING
GEAR FOR CLIMBERS.



95 S. 300 W.
PROVO
371-0223

HOURS
10AM-7PM
MON-SAT

PROVO'S ONLY MOUNTAIN SHOP

Salon
on the Avenue
(Full Service Salon)

Mon-Sat Call for Appointment
373-4500
83 N. university Avenue

Nails Full Set
\$19.95 Reg. \$25.00

\$7.99 Men & Womens Cuts

\$5.00 off Any Service
Frosts
Color
Weaves

Perms **\$5.00 off**

Not Valid With Other Offers - Expires December 31, 1993

Roommates Who...

Bottom Twenty

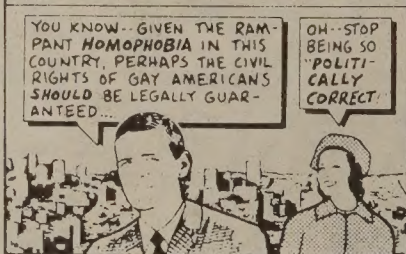
- | | | |
|------------------------------|------------------------|---|
| 1. love the snooze button | 7. are too happy | 14. know all the words to <i>Beauty and The Beast</i> |
| 2. are learning the bagpipes | 8. preach | 15. call South America |
| 3. forget messages | 9. use the whole couch | 16. lounge naked |
| 4. tuck you in | 10. are FHE mom/dad | 17. clog |
| 5. miss the toilet | 11. only watch KBYU | 18. ask you out |
| 6. bleed on the carpet | 12. eat Ravioli | 19. own firearms |
| | 13. touch you | 20. aren't BYU students |

**T
O
P
T
E
N**

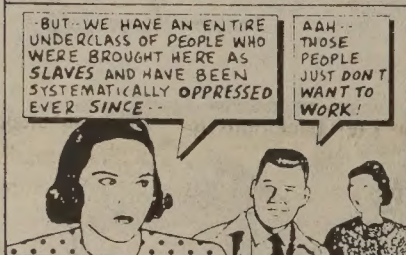
enjoy communal life, loan transportation, tuck you in, mark the roll for you, don't come home, have rich dad, are the opposite sex, have their own rooms, have girl/boyfriends that swing, are BYU students

THIS MODERN WORLD by TOM TOMORROW

IF YOU EXPRESS SYMPATHY FOR THE DOWN-TRODDEN... IF YOU HOLD OPINIONS AT VARIANCE WITH THE STATUS QUO... WELL-- WE'VE GOT TWO SIMPLE WORDS TO PUT YOU IN YOUR PLACE...



YOU SEE, WE'RE JUST NOT INTERESTED IN OTHER POINTS OF VIEW! WE DON'T CARE! WE'VE GOT OUR OPINIONS--AND WE'RE NOT GOING TO LET ANY TROUBLESOME FACTS GET IN THE WAY...



WITH THIS VAGUE YET DENIGRATING PHRASE, THOSE WHO ATTEMPT TO UNDERSTAND THE VIEWPOINTS OF OTHERS CAN BE EASILY DISMISSED AS LEFT-WING CRANKS...



BUT DON'T YOU TRY TO LABEL US AS INTOLERANT OR BIGOTED. BECAUSE IF YOU DO, WELL, RUSH LIMBAUGH HAS TAUGHT US HOW TO RESPOND TO THAT...



**R
o
o
m
m
a
t
e
s**

\$12,500,000 OR BIRD CAGE LINER?

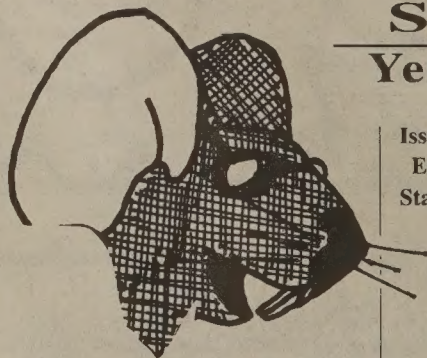
IT'S A FACT THAT BYU STUDENTS SPEND MORE THAN \$12.5 MILLION A MONTH ON GOODS AND SERVICES.

THE BIRD CAGE LINER PROBLEM

STUDENTS' DORMS, CONDOS, AND APARTMENTS ARE FLOODED WITH USELESS COUPONS, FLIERS, AND DAILY NEWSPAPERS; ALL OF WHICH END UP AS DROP CLOTHS, FIRESTARTERS, OR LINING THE BIRD CAGE.

STUDENT REVIEW OFFERS AN ALTERNATIVE: A COLORFUL, INTERESTING WEEKLY, WHOSE COST EFFECTIVE RATES REACH MORE STUDENTS THAN THE STIFF DAILY.

FOR ADVERTISING CALL
JIM AT 374-1998 OR
MELISSA AT 377-7066



Publisher: Russell Fox
Editors: Scott Whitmore
Nick Zukin
Managing Editors: Kathryn Hall
Jennifer Burrill
Campus Life Editors: Michelle Moore
David Kimball
Melissa Brooks
Staff: Ansley Beshere
Julia Ford Tollstrup
Jenae Dixon
Felicity Hamilton
Jeremy Pickens
Stacey Ford
Scott Baldwin
Greg Neil
Religion Editors: Yvette Young
Sunny McClellan
Staff: Rebecca Stephenson
Joel Wright
Dave Cannell
Arts & Letters Editors: Emily Carlson
David Adams
Derk Koldewyn
Staff: Katie Ficher
Michele Gallafant
Cover Art: Chris Valentine

STUDENT REVIEW Year VIII • Issue XIII

Issues & Opinions Editors: Diana Savage
Lee Follett
Staff: Matt Bradley
Leo Duren
Marissa Schoenfeld
Rich Valentine
Jenni Merten
Michelle Gallafant
Rick Kellogg
Jon Eliason
Noise Editors: Dave Seiter
Rachel Poulsen
Staff: Jay Bradley
Micheal Ridd
Matthew Polder
Jayd Mcpherson
Feature/Faces Editor: Bryan Waterman
Calendar Editor: Rebeckah Stephenson
Photographer: Shannon Bishop
Art Staff: Kent Chou
Adam Jacobsen
Chris Valentine
Suzanne Adams
Ad Directors: Jim Sanderson
Melissa Brooks
Accounts Director: Will Bown
Public Relations: Lisa Robbins
Distribution: Russell Fox
Subscriptions: Jeffery Lines
Copy Editors: Julie Ford Tollstrup
Jenae Dixon
Tom Dominiques
Sam Cannon
Gaffer: Matthew Workman
Key Grip:

Send submissions, letters, and subscription requests (\$15 a year) to: *Student Review*, P.O. Box 2217, Provo, UT 84603. Or call us at 377-2980.

Student Review is an independent student publication serving Provo's student community. Because *SR* is an open forum, all students are equally eligible to submit articles.

Opinions expressed in *Student Review* are those of the authors, and do not necessarily reflect those of BYU, UVSC, *SR*, The Church of Jesus Christ of Latter-day Saints, or Bessie The X-96 Milk Beast

The "Touching" Incident

by Scott E. Baldwin

It's quite simple, really; I am the victim and my assailant is a nefarious beast known in German as *der Zimmerkamerad*, translated to mean "antagonist", see also: roommate. It was somewhere around 2 p.m. on a Tuesday afternoon last semester. I stumbled upstairs, my backpack sapping me of my strength. I was laden—I mean, really laden—and it was about time for intimate relations with my BYU-issue pillow. Once inside my boxy abode, I collapsed, struggling gallantly to set the alarm clock for an hour later. Soon my breathing deepened, and I was set adrift in a world all my own; a world where I could wear that dress hidden in the back of my closet and not be laughed at—but that's irrelevant. I was dreaming.

My best guess is that he came in a good ten minutes later, quiet as the sewer rat he is. I



can almost see the sadistic grin that surely stole its way onto his face when he beheld me there, sprawled in luscious slumber. (At the moment, I was receiving a foot massage from Tipper Gore, which is, again, irrelevant, but tantalizing nonetheless). From his pocket he must have procured his tool of terror, and then moved slowly towards me, visions of the horror to come flitting across his features as pleasurable twitches.

The state of dreaming is a tenuous one, more bizarre than logical. This might explain why it took me so long to realize that I was being stalked.

Tipper had stopped the massage and mysteriously disappeared. I was left to face Millie, the former First Dog. This was, as you can imagine, a disturbing progression. And then Millie was licking my face, the sensation not that much unlike a... wet-nap being rubbed upon my face by my roommate, who we shall call Beelzebub for reasons of demonic possession. I cried out and awoke, groggy and disoriented. I remember vividly that slap-happy grin on his face as he casually laughed. All I could say was: "Why you do?" Anger and fatigue had marred my speech. He looked at me with a naive look of question and answered, simply, "what?" and then exited the room. I began to sob as I fell back onto the bed.

Afterwards, I had the chance to ponder why he did it. Why did he rub a wet-nap on my face? What sort of guy assaults a sleeping man with a moistened towlette? How does that sort of thought present itself to a logical human mind, giving the impression that not only would such a prank be *normal*, but perhaps even *funny*? Answers would have been nice, but there were none. I was left with my anger and a burning desire for revenge. I would have liked to lay a damp cloth on *his* face and then push down hard—really hard—with my knuckles.

But I am much happier now, and my new roommate and I get along swimmingly, save a few scattered incidents of mistaken underwear.

What of Beelzebub, you ask? He lives down the hall. I'd like to say I have forgotten about the whole "touching" incident, but my dreams won't let me. Instead of being filled with pictures of poppy fields and wet-banana slides, they are riddled with flashing images of Tipper Gore wiping my feet with wet-naps while Millie licks my face. I don't sleep much anymore.

Definition of a Roommate

The One That You Share a Bed With

by Julia Ford Tollstrup

As one of the few married staffers at the *Review*, I find it my duty to write about the marital aspects of living with another person. And let me tell you that your roommate problems are not solved when you get married; they're amplified.

If you're having a difficult time getting along with your roommate (he/she keeps taking the car without telling you, or takes money out of your wallet, or maxes the credit card), you can't just call your parents and say, "Help, this creepy roommate is stealing from me. Please, Mom and Dad, send money so I can move out." It's not that easy anymore, unless of course your parents weren't thrilled in the first place with your choice for an eternal companion. This is marriage, and that "for better or worse" theology comes in. You are stuck with that roommate for the eternities.

It gets worse.

Not only are you trapped into eternal cohabitation, but you don't even have the option of having your own room. Even if you had a shared room before marriage, at least you got

your own closet and bed, unless your roommate was like Scott's (See above). Imagine taking everything you own and putting it in something the size of a broom closet. And try sharing it with someone else. My husband and I were shopping for lawyers until we finally moved into a place with multiple closets. Aaahhh.

On to the topic of bed sharing. You are probably thinking, after 20 or more years of celibacy, that this is a tantalizing topic because bed sharing is enjoyable, fun and exciting. Well, the sex is. But let's not confuse sex with the actual issue of sharing a bed, which leaves much to be desired. My husband's favorite sleeping position is diagonal, sprawled across the bed. I prefer having more than the upper left corner. He likes feather blankets. I think they itch. He has a tendency to act out his dreams while still sleeping. I prefer not to be awakened. He says I snore. I say he wheezes. Are you starting to understand how marriage increases your roommate dilemmas?

see "Bed Sharing" pg. 6

Sleeping Around

by Michelle Moore

I've slept with so many people, it's ridiculous. After years of room sharing, I think I've seen it all. Nothing a roommate does in the still of the night could phase me anymore. Unless of course they blow up or something. That happened to my roommate's date's car the other night, actually, so I shouldn't even joke about it. When he came to the door he asked if he could use the phone, then asked if he could dial 911, because his car was on fire. It really was, and if you don't believe me you can go see the car's corpse for yourself because it's still in front of our apartment. But I'm getting off the subject, so let me try a new introductory paragraph.

Like snowflakes, no two roommates are exactly alike. And their sleeping habits are as varied as their own precious selves. Sleepwalking? Sleptalking? Ha! I had a roommate who *sang* in her sleep. Her name was Flo, really it was, and she never ceased to amaze me. Flo and I had radically different sleeping schedules, so I usually went to bed, say, five or six hours after her, when she was deep in her REM stage. I would be kneeling in humble prayer and she would burst into song.

The first time she did this, I had just moved in and didn't know her. She sang so loudly and clearly I assumed she was awake and I didn't know what to make of her musical outburst; I thought she might be socially retarded or something. But she was asleep. Amazing! Flo never sang or talked or laughed (she did that, too) with the usual sleptalking mumble-jumble, but with a remarkable crystal clarity and vigorous enthusiasm, as though she were following Uncle Remus or musically endorsing Liquid Palmolive. Wow.

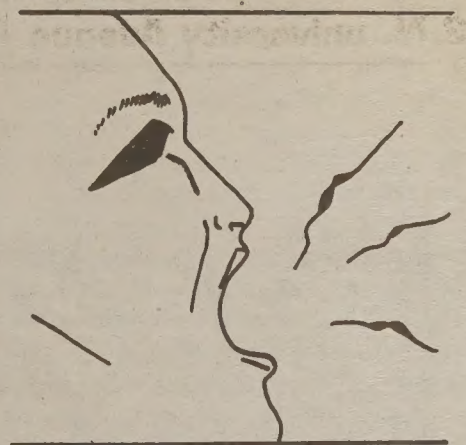
Flo isn't the only spectacular sleeper I've known. I had a roommate once who snored so loudly she would wake herself up. She always sat up, visibly alarmed, asking, "Where am I?" as though she routinely found herself in alien locations at 2 am. Then there was my Italian mission companion who chewed loudly in her sleep, which didn't surprise me, consider-

ing her voracious waking appetite. But she can't even compare to Alexia*, who would...oh, this is kind of gross. I don't even know if I should tell you. Alexia often, um, passed gas in her sleep *so loudly* that it woke me up. I assure you, it was a most frightening and repugnant way to be startled into consciousness. Let's shun this topic altogether.

I want you to know that men take sleep more seriously than women. I have had sufficient experience sleeping with members of both sexes to draw some comparisons and contrasts. (Don't quote me out of context on this one.) Men are much stronger sleepers; their commitment level to their relationship with sleep eclipses that of any personal or professional relationships. Once seduced into slumber, they truly give both body and soul.

Last year I shared a large house in San Francisco with four male roommates. Although I fortunately had my own room, I was still exposed to the male approach to slumber, reminiscent of slipping into a coma or simply dying on the spot. Once asleep, rousing them from unconsciousness was about as easy as finding a kidney donor. One early morning shortly after moving in, I was wakened by a cacophonous noise that defied description. It wasn't in my room; it wasn't in James'* room next door. It was coming from *upstairs*. My investigation led me behind the closed door

see "Sleeping Around" pg. 7



BYU Approved

by Melissa Brooks

For those of you searching for new roommates (to keep up with the new housing policy at BYU), the *Review* has compiled a checklist for finding the perfect new BYU-approved roommate. Ideal candidates will possess all or all but one of the following:

1. Subscribes to the *Daily Universe*
2. Doesn't do homework on Sunday
3. Uses the BYU Health Plan
4. Has a credit account at Campus Craft and Floral
5. Listens to Living Scriptures
6. Doesn't wear shorts so that he/she will not violate any Standards
7. Has a BYU bumper sticker on their car or bicycle
8. Eats breakfast and lunch at the Cougar eat
9. Memorized the Cougar Fight Song before kindergarten
10. Has past experience as a Resident Assistant in Helaman Halls or DT
11. Takes extra religion credit hours

12. Writes fan letters to Cosmo
13. Goes to Family Home Evening (and isn't the Mom or Dad)
14. Doesn't allow boys/girls in the kitchen
15. Home before midnight (wants to beat the Holy Ghost to bed)
16. Flosses
17. Leaves uplifting notes and quotes on bathroom mirrors
18. Recites a scripture on the answering machine
19. A regular at the Candy Jar
20. Member of Cougar Pride
21. Frequents the library on Friday night, Wilkinson Bowling Alley and video games on Saturday night
22. Grocery shops at the Twilight Zone
23. Camps out the night before Forums and Devotionals for floor seating
24. First to jump on Cody Judy
25. Has lunch with Rex
26. Drinks Coors Cutters in a brown paper bag

His Secret's Out: Interview With Darrell Spencer

By Dave Seiter and Rachel Poulsen

As the current head of the creative writing program at Brigham Young University, Darrell Spencer is not only one of our outstanding professors, but writers, as well. Spencer has authored two collections of short fiction: *A Woman Packing A Pistol* (Dragon Gate, Inc., 1987) and the recently published *Our Secret's Out* (Missouri Press, 1993), for which he recently won the Association of Mormon Letters Outstanding Short Fiction award for 1993. A Las Vegas native, Spencer received a Ph.D. from the Creative Writing Program at the University of Utah. His award-winning stories have also appeared in literary journals such as *Epoch*, *Prairie Schooner*, and *High Plains Literary Review*.

Spencer's writing is ultimately contemporary. It is poignant, colorful and full of surprises. His inventive use of language—sentence after sentence—is both delightful and biting. His deadpan delivery hits with a tragic and humorous punch of real life right between the eyes. Reading Spencer is a powerfully refreshing, completely engaging experience. SR thanks him for his time.

SR: *What kind of high and low points have you had in your writing career?*

DS: All the awards are nice, but they don't last. They don't mean anything. Every award that you get comes from a biased point of view. So none of those are really highs. The only highs are just finishing stories.

SR: *François Camoin said something to the effect that every story has the same theme and it's "Love me." Do you have similar motivation?*

DS: I think François was being a little facetious. But I think he was also serious in that writers are like everybody else. We all want people to respect and like us. That just happens to be a writer's way of doing it. Some people do it by making a lot of money. When Lee K. Abbot was here, he said that part of it is, as a male writer, he's showing off for the girls again. He's that kid on the bicycle. He's saying, "Look what I can do. No hands." That's part of it and I think it's silly to deny that. But for me the other part you can't explain. Somebody asked me this the other day. We were talking about stories that are full of noise and he asked me why do I want to do that. And I said it's just what I want to do. I've never done anything else that's given me that kind of pleasure.

SR: *Is the publication process a nuisance?*

DS: Every time someone accepts a story you think, "Wow, I fooled somebody there." You're dealing with so many prejudices and biases. I sent a story to a magazine and they sent it back. It was published in *Epoch*. The guy who had rejected my story from the previous magazine said, "Why don't you send us something like that?" It was the story he had read and rejected. So there's all that kind of weird stuff that goes on and that makes it a nuisance.

SR: *What is your process for getting ideas?*

DS: Almost every story has begun with a sentence or a phrase. Like this one. (Points to computer screen.) My wife and I were in Las Vegas and there was a sign in the middle of the street that said, "Caution, men in trees." They were trimming the trees. And that day, my father was about a month away from dying and we were talking. He just happened to mention that he had done the duct work for the Flamingo and had known Bugsy Segal, which was fascinating to me. Somehow those two things combined into a story. But almost every one begins with a title, a phrase, a sentence. I always write them out long-hand first—usually on yellow pads. I write a sentence, read it out loud, and write the next one. Then I read the two out loud, circling back through the words. Usually I get two or three pages that way. Then that night or the next day I revise, push it out further until finally I have what I think is the story. Then a lot of hard work, revising, re-reading, revising. Then I put it in a folder, hide it from myself for six months, come back to it and revise it one more time. That's ideal. Some stories, I write them and send them out and that's it.

SR: *Does being a writer affect your observation of life? Do you go through the day looking for material for your writing?*

DS: Somewhere Flannery O'Connor says a writer can't be ashamed of staring. I don't know if other people stare, but I always find myself staring at people and situations, and listening really hard to conversations. It's not like I'm looking for material. I'm just really curious.

SR: *Raymond Carver said once that he was not familiar with the theory that theorists and critics were using to evaluate and situate his work. He had read some of the theory and had hated it—thought it sort of killed his writing. How do you interact with theory? And how would you situate yourself in relation to other writers?*

DS: I'm fascinated by theory, particularly language theory. But I never think about it when I'm writing. Somewhere somebody said, you learn theory in the morning, you forget it in the afternoon, you write at night. Reviews keep placing me in the language-oriented fiction and I do feel an affinity for people like Gass and Amy Hempel—not for people like John Gardner. Gass says that Gardner always has a sign posted, always wants it to point someplace, and Gass talks about how it's always pointed at itself.

SR: *Often it seems that literature has come in the service of theory and not the other way around.*

DS: I never think about it when I'm writing and yet I know it's influenced me. It makes it almost impossible for me, when I'm writing a story, to think that I'm representing reality. So it frees me up in a lot of ways. I've never thought, in an exchange of dialogue, of two characters talking to each other. It's always one sentence responding to another sentence. I can reverse the two sentences; it doesn't bother me.

SR: *Where do you think fiction is currently headed?*

DS: It seems like the short story is returning to the traditional story, but that's just off the top of my head. I don't know, really. I think there was a while there, thanks to Raymond Carver, that the short story was quite popular. But it seems like it's not very popular anymore. Very few agents will represent you on short stories. The novel seems to be

dominant.

SR: *How would one go about finding their own poetic voice, whether it's in music, art, fiction, or whatever? And how do they know it's really theirs, even if it's influenced by others?*

DS: I like what Hugo says. "You can't will originality." So you just forget that and you don't worry about it anymore. There's a nice essay in Robert Scholes book on textual power. He uses some Derrida and he talks about the signature and how the signature is never really your own. So you just forget that. I think you just have to live. After I gave up on sports in school, I decided I wanted to be an artist. I really wanted that, but I didn't have the talent. I always wanted to write though. I was always doing it. So I just think you live and you try stuff.

SR: *Do you feel like you've made a lot of progress in learning how to write or did you have some sort of natural ability?*

DS: I don't think I had any natural ability. It's a certain kind of progress in that it takes me less time now because I know certain things to avoid. I know not to waste my time on certain devices or strategies. I always started with a sentence. I was always intrigued by that idea. And I never had anybody to help me with that or sustain that for me until I was reading Gass one day. He says that, "Writing is a slow search among the words that you've written for the words which are to come." I had always worked that way. I had

friends who said if you want to be a writer you have to be like Hemingway and you have to do all these things, and I didn't think that was true. I felt like you just had to know language really well—enough to care about it.

SR: *I would love to be able to write well and I'm wondering if someone can learn to be a great writer.*

DS: You learn how fiction works as opposed to other kinds of writing. You learn that by reading and being sensitive to what you're reading. I never thought, "I want to write well." I just wanted to write. So maybe if you take that "well" off, it helps. When I first started writing I never thought of publishing.

SR: *Who do you think are the best fiction writers?*

DS: I'll tell you people who I wish people would read—people they don't read. There's a woman who was at the University of Utah named Deborah Monroe. Deborah is an incredible writer and I doubt that anyone around here has read her. I'm really surprised by the reaction to Amy Hempel's visit to BYU. People don't read Amy Hempel. My friend François seems really discouraged right now. He's published five books and I'll bet you couldn't find five people around here who have read his stuff. He's a remarkable writer. Lee K. Abbott has five collections and all of them are out of print.

SR: *You said once that you didn't like nature and you'd never*

describe it.

DS: I think my statement about nature has to do with my negative feelings about people who think nature somehow corresponds with the way we feel and can make us better and heal us. Maybe it can for some people but it doesn't for me. Some people, when they seek solace, go to nature. My solace would be to go to a movie or to walk downtown. I remember Stanley Elkin said the first place he goes when he goes to a new city is to a mall. That made me feel good. That's where people are. One of the really happy moments of my life was standing in New York, I think it was Madison Avenue, and not being able to see the sky because all you could see was buildings. It was this wonderful, nice feeling. Other people really do get their solace in nature. I'm just not interested in it. It's that old Romantic poet idea. I just don't think there's anything metaphysical about it.

SR: *What is the importance of a canonical or institutional education for a writer?*

DS: It is important because I think writers are always resisting something and if you don't know what you're resisting, you can't resist it very well. There are a lot of young writers that get caught up in postmodern, experimental writing, and they have no idea what they are rebelling against. There's always something very shallow about it. At the same time, I'm very strongly opposed to the canon being solidified and sealed up. I think writers are people who naturally resist things. We seem to be the type of people that if someone tells us that something shouldn't be done or can't be done, we just want to do it.

SR: *Elouise Bell says an English major is someone who thinks otherwise.*

DS: Exactly. Everything I say not to do in a class, I'm hoping that somebody out there is saying, "Well then, I'm going to do that." If I say don't write a story about rest homes, I'm hoping somebody will write one and do it well. But it seems silly to me, however you're challenging the canon, to challenge it without knowing it.

SR: *How do you know what you've written is good?*

DS: My standard is, every sentence I write, would my wife respect it and would François respect it. I never know if anything I write is any good or not.

SR: *Then how do you go about revising?*

DS: Instinct, sound, rhythm, listening. I read it out loud and if it sounds wrong....That, for me, is instinct. But I think all that instinct comes from all the reading I've done. So it's probably not instinct at all. It's training and listening really hard. When I read things, I mumble them. No matter what, if it's a novel or whatever, I'm always listening to it. Feeling it. Howard Nemerov says that every summer he gets all hyped up and he's going to be the best teacher in the world. And he does all this preparation and he goes into his poetry classes and after about three weeks he's saying the same thing again, "You're just not getting it right." He's done all this preparation. He's going to have a reason for everything he says. But finally he ends up saying, "You're just not getting it right." That same thing happens when I'm writing. I know I'm just not getting it right.

SR: *Do you think the short story as a genre, being read out loud, the orality of it, is crucial to its status as a genre?*

see "His Secret" pg. 9



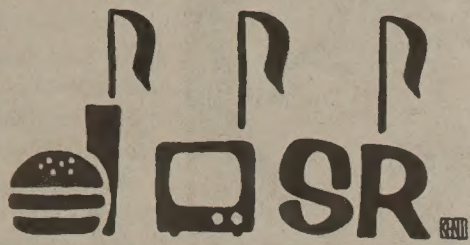
Capitalism's Defense

by Joel Wright

I was deeply disturbed by Catheryne Young's "Faith, Hope, and Laissez-Faire" article (SR Nov. 3, 1993). She seemed to feel that the ethical grounds of Marxism were superior to those of Capitalism. Catheryne conceded that Capitalism was more efficient, but felt that Marxism was somehow on a higher moral plane. Over the last five years, nearly all Communist or Marxist regimes have ignominiously collapsed; and those few remaining (i.e. China or Cuba) have attempted to implement vigorous market reforms which are bringing them to the brink of Capitalism. While the world may have chosen Capitalism, I believe the "higher moral plane" is more important to both Catheryne and myself. So allow me to defend Capitalism, with Mormon theology as my measuring stick.

Christ taught us that "whatsoever ye would that men should do to you, do ye even so to them," while Marx taught, "From each according to his abilities, to each according to his needs." (1) Christ invited us, and Marx told us. Although each philosophy brings about a greater common good, Christ's teaching recognizes the moral agency of the individual, while Marxism has historically and in theory ended the moral agency of the individual, so that the State may create a homogeneous society with no economic or religious differences. Not only would Marxism make for a very boring world, but any good not freely chosen would be spiritually irrelevant. It is not recorded in our scriptures, nor does it make us more like our God. In our theology, Satan too "sought to destroy the agency of man" (Moses 4:3), and we rejected his plan. In the short run, Catheryne correctly identifies Marxism as the quickest route for our society to become one. However, from a religious perspective, our goal is to overcome this world and become one with our Heavenly Parents, like Christ did.

I sympathize with Catheryne's longing for "all things to be held in common." However, I'm sure that Catheryne would oppose any society in which we were required to think, worship, behave, dress, and find joy in the same manner. That is what would be required for true economic egalitarianism or Marxism. Marx advocated the "Abolition of private property" (2), "Centralization of the means of communication and transport in the hands of the State" (3), "Centralization of credit in the hands of the state, by means of a



national bank with State capital and an exclusive monopoly" (3), and finally, ending the family as we know it to "stop the exploitation of children by their parents" and replace "home education by social" (4) or state education.

Economic differences are not inherently evil. Joy is the object and design of our existence, and money does not equal joy. Economic differences are generally a simple reflection of our diverse values, especially in the United States, where nearly any job provides sufficient income for the necessities of life.

I ran into one of my brightest friends from grade school the other day. He shared with me his desire to become a seminary teacher, and I shared with him my desire to correct economic mismanagement and corruption in Latin America. Both of us hoped to "lay up for [our]selves treasures in heaven, where neither moth nor rust doth corrupt." Future income was irrelevant to our discussion, and I believe very few individuals conduct their lives to gain the most income. We do what we love, and hope others will love us for it. The economic system known as "Capitalism" allows each of us to pursue our own life, liberty, and happiness. As each of us specialize in what we do best, it makes life richer. It allows me to enjoy a Wendy's hamburger (so much better than a McDonald's hamburger), or a jammin' Reggae rock concert, or a Dr. Seuss book, or the 50 plus channels on TV, or even "An Independent Forum for Student Thought." This is the symphony of life that Capitalism or openness holds. The notes are joy, and each symphony will present a different harmony of individual expression. Marxism, or greed, can not write such symphonies.

Economics is not just the science of "efficiency" or "profit." It is also the study of how people use their limited resources to achieve their many ends. It is the study of the consequences of a trillion dollar government debt, or why firms discriminate in their hiring, or why the Third World continues to burn down the world's rain forests, or why humans continue to spend more on fantastic killing machines. As I see it, there are no boundaries on the good that well-trained economics majors can accomplish. Their ability to go forth and serve is immense.

Finally, Christ asked us "For what is a man profited, if he shall gain the whole world, and lose his own soul? ...what shall a man give in exchange for his soul?" (Matt. 16:26). We gain our salvation, or "soul", as we learn to correctly govern what the Lord has endowed us with. We cannot fully develop our potential as children of God without the wide range of opportunities that Capitalism holds. Let us not set our hearts upon worldly riches, nor upon fighting for our own notions of "equitable" wealth (a definite form of greed), nor ever allow others to determine our joy for us. Instead, let us encourage each individual to fulfill the measure of their creation, and find joy therein.

NOTES

1-Karl Marx. *The German Ideology*.

2-Karl Marx, *Manifesto of the Communist Party*, authorized English translation, p.31.

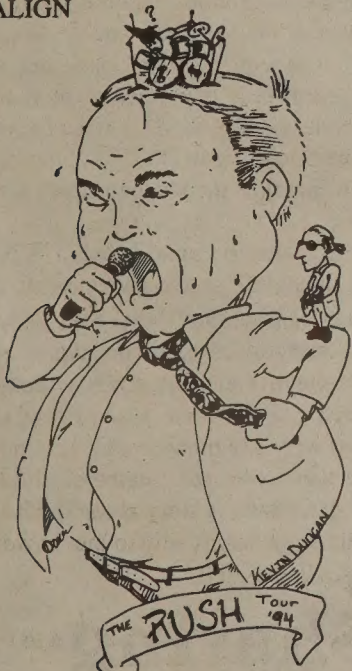
3-*Manifesto*, p. 41.

4-*Manifesto*, p. 36.

Vilification* by Rush Limbaugh: An Unethical Use of Labels to Dittoheads Everywhere

by John Tanner and David Sumner

*vil·i·fy \vil-i-fī\ vt -fied; -fy·ing [ME vilifien, fr. LL vilificare, fr. L vilis cheap, vile] (15c) 1: to lower in estimation or importance 2: to utter slanderous and abusive statements against : DEFAME syn see MALIGN



Okay, okay. We realize this is the dittohead capitol of the world.

And we understand that our university standing may be called into question by criticizing Rush Limbaugh. But, you gotta do what you gotta do, and besides, Dave has a degree from the University of Utah, and you know how they are.

However, the purpose of this article is not to argue university politics; it is instead to identify one of the methods used by talk show host and author, Rush Limbaugh, to help people, in his own words, "think for themselves and not believe everything they

read." Ironically, he adds, "except what I say or write" (Rush, 30).

Limbaugh offers his ideas through a vocabulary bent on vilification (see the above definition), which serves to maintain his growing audience without offering solutions to the problems he addresses. Indeed, should he actually offer workable solutions the vilification would have to end, the two sides would have to come together, and Limbaugh would find himself alone and without an audience to support him financially. In other words, solutions are the last thing he needs.

Rush Limbaugh is an entertainer and little more. His use of the process we refer to as vilification is unethical, and serves only to build and maintain an audience by creating as large a chasm as possible between himself and what he refers to as "liberalism." What we call vilification occurs in some form or another on virtually every page of his book *The Way Things Ought To Be*, but for our purposes here, we'll focus on what Limbaugh calls "the Limbaugh Lexicon" as it provides the most blatant examples.

The following are three of the names used by Limbaugh as a substitute for meaningful debate:

Environmental Whackos: "Environmental whacko's are the fringe kookburgers and are not to be confused with serious and responsible ecology minded people." But he successfully confuses "whackos" and those who are "ecology minded": "Environmental whackos are frequently found among the Hollywood left, congressional staffers, and on college campuses that are hopefully no where near you."

But where is the line between environ-

mentalist whacko and ecology minded people? Limbaugh suggests the Audobon Society is a prime example of "ecology minded" individuals because "they have a wildlife refuge that has oil rigs on it" (Rush, 165). So, in other words, we we can't oppose any business interest without being considered a whacko. In his definition, we fail to see Limbaugh leaving any sort of allowance for anyone with a purely environmental interest; either they conform to business interests or be labelled as "whacko."

Elsewhere, Limbaugh says that he does not "believe that the Earth and her ecosystem are fragile, as many radical environmentalists do" (Rush, 152) (our italics). So, anyone who believes that the earth and its ecosystems are fragile is radical. This leads us to question whether or not any ground exists between being ecologically minded and being a whacko.

Young skulls full of mush: "Young American people after their brains have been pasteurized and filled with multiculturalism, sex-advocacy programs, and other twaddle by our failing public school system." In other words, you're welcome to believe what you want so long as you agree with Limbaugh.

He assumes that multiculturalism is inherently destructive because it undermines traditional notions of what it means to be an American (Rush, 205). However, in this statement he demonstrates a clear misunderstanding of multiculturalism, which seeks to be a doctrine of inclusion, not exclusion. By arguing negatively against multiculturalism in this way he ignores the reality that our country is made of up more than just white males and that its history contains important achievements

by other genders and races.

In addition, his use of the term *sex-advocacy* program is something of a misnomer. Granted, his perception of public policies may lead him to believe they advocate sex, but he ignores even the possibility for legitimate reasons behind such programs.

The biggest fallacy in this label, however, is that somehow our school systems are failing. Ever since public schools opened they've been accused of being on the downslide. A former president of Brown College said that "students frequently enter college almost wholly unacquainted with English grammar," and in *The Nation* an article ran called "The Growing Illiteracy of American Boys." *The* first statement was made in 1841; the *Nation* article was published in 1896 (see sources below). However, in 1890, 6.7% of Americans attended school; by 1978 that number had risen to 98.4%. In Sweden 45-50% complete gymnasium (their equivalent of high school), and in Germany only 15% are enrolled in grade thirteen. In comparison, our "failing public school system" graduates 75% of American children.

Feminazi: "Widely misunderstood by most to simply mean feminist. Not so boobala. A feminazi is a feminist to whom the most important thing in life is insuring that as many abortions as possible occur. There are fewer than twenty-five known feminazis in the United States."

Limbaugh suggests elsewhere a difference between feminism and femininity, suggesting that femininity is acceptable; so where does that leave feminism? He doesn't say. It seems then that feminism is marginalized right along with

see "Rush" pg. 9

You Can't Know the Players Without a Program

Interviews with BYUSA and SAC Candidates by Scott Whitmore and Nick Zukin

Over a two hour period, we interviewed each of the candidates trying to discover how they differ from one another. Below are summaries of the interviews with the five tickets. The summaries are as unbiased as possible. Following the summaries is a short commentary expressing our overall feelings about the candidates.

Aaron Sherinian and Kara Higby: Sherinian began by claiming to be the only "outsider" ticket. He said being an outsider has allowed him to see that BYUSA is flawed and that it "just doesn't work."

The primary reason Sherinian gave for BYUSA's problems was "bureaufat." To start eliminating bureaufat, Sherinian suggested cutting the number of BYUSA officers. Essentially, he maintained, it would be a consolidation of duties among existing positions, or axing the middle management. He said the number of officers has increased from 25 to over 60 in five years. He said this resulted from BYUSA officers having had, or having friends who'd had, the unessential jobs, and therefore feeling that the jobs were actually essential.

Sherinian proposed two ways to make BYUSA better: "do more and tell more of what they do." He said it would take a couple years, but through programs such as a student concerns hotline, BYUSA could change.

He also suggested eliminating wasteful programs, starting a service fair, and increasing constituency representation by SAC representatives. He hoped that realistic short-term goals could lead to big changes.

Brady Southwick and Stacie Lloyd: Southwick and Lloyd began their interview by discussing a survey they

have been conducting. In it, they have found that many students feel like SAC helps them, but they don't know the specific ways it helps.

They suggested that SAC should be reformed, instituting

mandatory meetings for SAC representatives with their constituencies. They noted that BYUSA and SAC representatives, including the president and chairman, exist to be liaisons between the administration and students. They said they don't want to "force an agenda" on students. Southwick declared his ticket is "big on communication," and will find out what students want and need. They suggested surveys as a means to do so. They also suggested a weekly column in the *Student Review* or *Daily Universe* to get the word out.

Remarking that over 23,000 students didn't vote last year, they explained their biggest immediate goal is to have students vote. According to Southwick and Lloyd, this is a step towards communicating with the students.

As a major part of their platform, Southwick and Lloyd proposed transferring money from useless programs to more important ones. They even suggested eliminating some programs that serve few students to fund programs that would serve many students. As an example, they spoke of married students who comprise over one third of BYU's population, but are often alienated from the population as a whole. They said they are "loyal to the organization, but not to the programs."

Southwick and Lloyd finished their interview by discussing the power of BYUSA to change things. "We were surprised how much power BYUSA has that is not utilized." They explained that R.J. Snow has requested proposals and is eager to show them to the administration and trustees.

Jason Christiansen and Dave Walburger: Christiansen and Walburger named academics as students' primary concern, and thus theirs as well. They explained

BYU has many programs to help students academically survive, but that they are dispersed and hidden throughout campus.

Christiansen and Walburger suggested two ways BYU could better serve students academically. First, BYUSA could create an office where all the resources would be grouped together, thereby eliminating the hassle of going from one office to another to receive help. Second, they suggested that underclassmen should be appointed upperclassmen advisors in addition to the faculty advisors currently appointed. In this way, underclassmen could benefit from the experience and understanding of their advisor without the intimidation of a "suit". Both could add a more palatable means to discover answers to important questions.

The pair next emphasized the importance of publicizing programs, both the ones that now exist and the ones that would be created. They cited APA advantage tutoring as an excellent program that few people know about. They explained that with how many programs BYUSA has, there shouldn't be as many problems as there are. Christiansen commented that because he has worked with nearly every program, he knows what programs exist and what could be better publicized.

They ended the interview by remarking that SAC is a powerful organization that does many good things, such as Saferide, but could do much more. They expressed their concern that SAC representatives don't represent their colleges, but rather themselves.

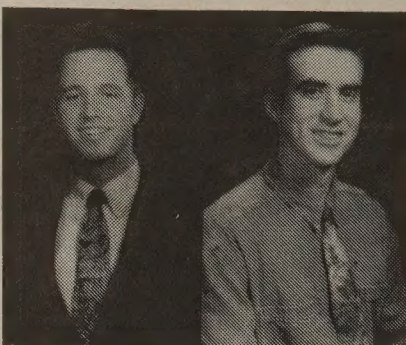
Marco Diaz and Lisa Birkenshaw: Diaz began by noting one of his unique qualities: the first multicultural BYUSA candidate for president. He said he didn't realize it until he was told so by others, but added "it's about time" there was one.

Diaz next emphasized his experience. He has worked with BYUSA for almost four years and expressed his belief that candidates need more than just two semesters in BYUSA before becoming president.

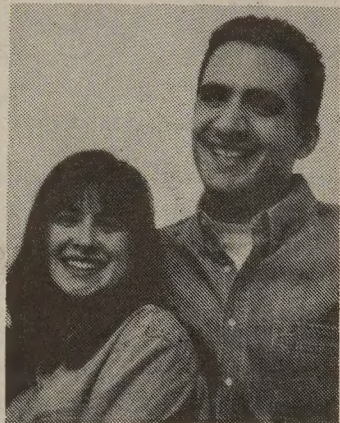
Diaz stressed the importance of a relationship between administration, BYUSA, clubs, organizations and students. Diaz blamed BYU students' apathy on a lack of trust in BYUSA. Diaz claimed communication between students and BYUSA could help build trust. Diaz also said that a relationship between students and BYUSA would take more than just money. He said it would be a process of giving training, leadership and exposure to BYUSA. He emphasized that the many student organizations and clubs, instead of BYUSA, would be the path to achieve his goal. He maintained it takes always asking the question: "Where's our relationship with them?"

Matt Cowley and Kamie Hobbs: Cowley and Hobbs began by stressing that the large amount of experience that they've had in BYUSA has not been so extensive as to make them too content with things as they are. They said they do want to see the "torch of reform" continue, but in the right direction.

They explained that Christ-like service is important, but that students won't see the importance until SAC meets their specific needs. They asserted that married, multicultural and international students need heightened atten-



Christiansen and Walburger



Sherinian and Higby



Southwick and Lloyd



Diaz and Berkenshaw



Cowley and Hobbs

tion.

They also suggested extending SAC to find the issues all students would like addressed. Cowley and Hobbs said representatives and committees should work with students to discover their desires. They remarked the "key" to more student involvement "is motivation."

As a specific goal, they mentioned that child care problems need to be solved. They would advocate discussions to institute a way to provide, or help provide, this service and go about solving other special student needs in the same way.

To help with four-year graduation, they would create "student mentors" for freshmen to help them keep from "spinning their wheels."

They ended by adding that BYUSA suffers from being considered an "Ivory Tower." To resolve this problem, Cowley and Hobbs suggested BYUSA should address concrete issues and make sure programs are ones that students want.

Commentary: All the candidates were very nice. All of them seemed to truly care about BYU and the success of BYUSA. All of them had ideas about what should be done, and seemed ready to totally commit themselves. But there were ideas that stood out. There were also reasons for criticisms of all the candidates.

A common theme among the candidates was communication—primarily communication between students and BYUSA. That's a great goal, but very general. Only one ticket, Sherinian and Higby, really gave a concrete means for communication. They suggested a student concerns hotline. But a hotline seems limited. Southwick's ticket proposed surveys, but surveys are difficult to administer. Someone who could find an effective way to open a good communication line would be able to maneuver a lot of obstacles.

Two tickets, Christiansen's and Cowley's, had an excellent idea: student academic advisors. Students can empathize with other students much better than a professor can. Also, many professors did not attend BYU, and those that did, attended it decades ago and don't know what is now required or needed. Student advisors could even give an honest evaluation of professors for freshmen.

It seemed the problem no one was talking about was power—does BYUSA have it, and if not, what can they do to get it? Sherinian's ticket admitted that BYUSA has definite limits. They did suggest that many little things, such as eliminating the RB stamps, could be accomplished but that major change is unlikely. Contrastly, Southwick's ticket said R. J. Snow is requesting proposals that could even be given to the trustees. If so, then many non-religious policies could be instituted. It would open the door for an entire restructuring of BYUSA. Getting more power back into the hands of the students needs to be the ultimate goal.

So what really separates the candidates? The primary separation was the intangible. It wasn't what they said, it was how they said it, or what they didn't say, but will say someday. Since all had similar platforms, the real question is who will propose creative and constructive ideas, and then accomplish them. Unfortunately, any ticket we might name would be after a twenty minute interview, not a great means to know a candidate's inner greatness. Our suggestion is meeting the candidates and watching them speak to find out who has the most quality grey matter.

Continued . . . Bed Sharing

With prior roommate experience, you've probably learned the art of negotiating your decorating differences. The problem now is how to negotiate gender lifestyle differences. The problem may seem trite until one moonlit night during a run to the bathroom you are shocked from semi-consciousness by the unusually large circumference of the toilet seat. The age-old question of whether the toilet lid goes up or down demands immediate attention. This is merely one example of dozens that I won't inflict you with all at once.

As you can see, when you are married your roommate problems only multiply. But don't despair; you can always comfort yourself with the fact that you are expected to have sex. And sex *does* make up for a lot.

Julia really is really quite fond of her husband, who prefers to remain anonymous.

Breaking Through the Apathy

Can BYUSA Elections mean anything to you?

by Michelle Moore

HEY EVERYBODY IT'S ELECTION TIME AGAIN! Hey! Hey you—yeah, you! It's election time! Hey...hello...hello?

It seems that students observe BYUSA elections with the same degree of excitement with which they look forward to Yom Kipper. Could it be that our student body wallows in apathy as thick as cement glue?

Ask any BYU alumni in your parents' age bracket and they will tell you that it was not always so. Once upon a time, student government involvement was desirable, hip and fun. Now students are about as interested in school politics as they are in, say, the process of milk pasteurization.

BYUSA President Mike Lee attributes this disinterest to several factors. For one thing, students nowadays have more cars and more pastime and entertainment options that steer their attention away from campus. But more importantly, recent decades have seen a shift in student attitude towards political institutions, slipping from optimistic to cynical and even distrustful. Lee blames BYUSA's previous electoral process, which didn't really allow students to choose their own president, for having worsened students' apathy towards our school's politics.

Until this year, candidates for BYUSA presidency were selected by a nominations committee composed of faculty, members of the BYUSA presidency and Student Life, and other assorted individuals. The committee subjectively reviewed candidates and were not required to give reason for dismissing a prospective candidate, often quite arbitrarily.

"We completely abandoned the nominations committee because we felt it was wrong and it subjectively alienated students. The committee had no criteria, [the selection process] was based on whims," Lee said.

This year aspiring candidates received a credentials checklist as a basis for eligibility. Minimum requirements include 3.0 GPA, good church standing and prior experience as a program director for BYUSA. The applications were reviewed by a credentials committee, "NOT the same as the nominations committee," Lee vehemently stated.

Once upon a time, student government involvement was desirable, hip and fun. Now students are about as interested in school politics as they are in, say, the process of milk pasteurization.

This new committee is similar in structure to the previous one, minus the academic faculty members, but the scope is entirely different, Lee said.

"All we did was check to see if they met the basic requirements," said Tracy Helmer, *Daily Universe* section editor and member of the credentials committee. "It was completely objective and anonymous. I didn't even know the people applying."

So what difference does the abolishment of the nominations committee make? Well, for one thing people who would have never made it past "selections" last year had a chance this time around. "If Steve Turly would have run this year, he would have been able to run," Lee said. That means that some of this year's candidates may not have a BYUSA

history as long as the Smith family tree. Some of these candidates may not be a part of that elusive BYUSA family, almost Mafioso in it's clannishness, and sometimes questionable in its methods. Some of these would-be presidents may not have even gone rafting last year. They

may not already be an integrated part of that organization we already know and distrust. There may be hope.

Why is it so important that we elect a BYUSA president who's not, well, BYUSA? Because presidential candidates for BYUSA promising to change the organization are like presidential candidates for the U.S. promising to reduce the deficit. We're sure they'd like to, really, but we just don't think it can be done. We don't like the organization itself and all these highly-qualified candidates boast years of BYUSA leadership. They come from BYUSA; they are BYUSA, and personify the very organization we would like to see drastically altered.

If this ivory tower that calls itself our student government is ever to become a user-friendly organization, it will be done by someone who isn't threatened by the crash of it's current regime.

Maybe you still think that nobody could possibly make a difference. But if we keep electing people from the same family, we are supporting generations of sameness. A self-reproducing cell can only make clones of itself. I'm graduating this June, but I think this year I'm going to vote, for the first and last time.

Continued . . .

Sleeping Around

of Brian's* room, where I found him curled up in fetal position, looking like a little cherub, as the deafening sounds of Sepulcher (coupled with the siren of his alarm clock) played, as though a soft choir of angels was singing into his unperturbed sleep. I was afraid he was dead so I wiggled his toes and poked him in the nipple. When I saw him breathe, I marveled at his capacity for sleep concentration, and the opportunist in me began compiling a list of Things to Do with Roommates Who Sleep Like the Dead, which I immediately began typing up on his computer:

- Dress them up
- Experiment with new hairdos on them
- Have a midnight dance in their room
- Use their computer
- Roll them off the bed and put overnight guests there
- Use their comatose bodies as doorstops/human blots
- See if they float

Sorry about the spontaneous list. While we're on the subject, though, let me tell you about Scott*, who delighted me. A most charismatic individual when awake, he compensated for energy exerted during waking hours by falling asleep at random, indiscriminate of time or place. Scott had Garfield-type nap attacks. A pot was boiling over? Scott had fallen asleep over the stove. The line's been tied up for hours? Scott fell asleep on the phone. Can't get into the bathroom? Scott was surely asleep on the toilet. Sometimes I caught him sleeping with his eyes open. One night I let the cat out at 5 a.m. and found a half-frozen Scott asleep on the doorstep. Apparently the struggle to find his key and go through the laborious process of actually inserting it in the lock had overwhelmed the poor fatigued lad, who responded to the challenge by crumpling into slumber on the spot, key in hand.

Oh dear, I better wrap this up. I could go on telling stories forever but I wouldn't want to put you to sleep. Heaven forbid, you might start drooling on this newspaper or something.

Michelle is a Campus Life editor and likes to sleep naked.

*(None of these names have been changed to protect identity)

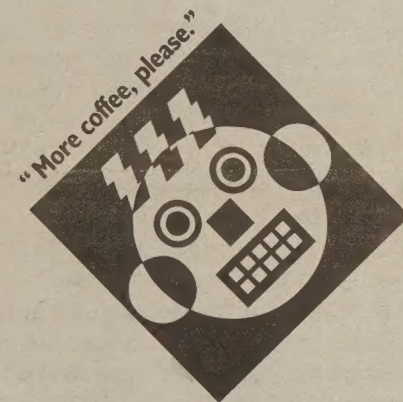
STUDENT REVIEW says:

GO VOTE

FOR BYUSA President

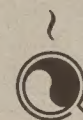
what else are you going to do?

REMEMBER
WHAT
THOMAS
JEFFERSON
SAID!



- espresso, cappuccino, lattes, mochas, Italian sodas
- dozens of fresh juices, each one made-to-order
- spiced cider, flavored and decaffeinated coffees

- enlightening original art by local artists
- coffee beans by the pound
- divine pastries, stimulating conversation, and other cool stuff



juice 'n java

FRESH JUICE / ESPRESSO BAR

Hours: Monday—Thursday, 7am to 9pm / Friday—Saturday, 7am to 11pm / Drive-thru available / 280 West 100 North, Provo / 375-5409

Don't get stranded by a company that is "Hair Today. . . Gone Tomorrow"



Come to

Allen Fraser Hair Co.

The full service salon for all your hair care needs:

- Professional haircuts for men, women & children
- The latest in European hair colours
- Perms
- Nails
- Hair straightening
- Deep Conditionings
- Styling
- Fun experienced staff ready to serve you!

Call 375-5368 for an appointment today!

40 West 100 North in Provo

Noise

What's The Story Here?

by Lisa Hymas

David Wilcox, a folk musician and songwriter, describes The Story this way: "Imagine that you write a five-part harmony and then take out the boring parts and what you're left with is these parts that just sort of hang and linger around the chord." This female duo has an original sound that might be described as neo-folk, but generally defies categorization. (The vocals are the emphasis as Jonatha Brooke and Jennifer Kimball's strong voices interweave in patterns as unique as they are powerful.) On their first album, *Grace in Gravity* (1991), Brooke's acoustic guitar forms the musical base. Her subtle instrumentation highlights the vocals without detracting from them. With their latest release, *The Angel in the House* (1993), they retain this original clarity and directness but incorporate more upbeat Latin and jazz rhythms. The Story, with their smooth, original sound, create a new musical niche, making folk more approachable for those who might shy away from the genre.

While The Story's innovative vocals and complex harmonies are immediately attractive, the beauty and significance of their lyrics provide substance and endurance.

Though they incorporate poems by Wendell Berry and e. e. cummings ("Grace in Gravity" and "love is more thicker than forget"), their original songwriting feels like poetry as well.

Their carefully chosen words prove potent as The Story address significant social issues. Discrimination, oppression, and empowerment are prominent themes woven throughout both albums. Their commitment to social causes is emphasized by performances before such groups as the National Women's Political Caucus.

"Mermaid" from *Angel In The House*—with its quick beat and infectious rhythm—counters the rose-tinted, Walt Disney world-view. The lyrics are prefaced in the liner notes by this explanation: "In the original story, she doesn't get the guy, she doesn't live happily ever after, she loses her voice, her tail, her family and turns into sea foam." Disney's popular film turned this Hans Christian Anderson story—one of the few fairy tales that could have a constructive message for girls—into another girl-gets-guy, happily-ever-after tale. The Story's version good-naturedly recaptures the original point: changing your life and yourself to attract another person is self-destructive.

Drawing upon an idea from Virginia Woolf's writing, the title track from the latest album explores a middle-aged woman's crisis of identity as she tries to deal with family and marriage problems. She is caught between her true feelings and the social norms that have been imposed upon her. Prefaced by the Woolf quote "It is far more difficult to murder a phantom than a reality," this song places the angel in the role of social regulator,



The Story

the one who works to maintain the status quo. "The angel, she said to flatter / She said to coo. She said it won't matter." The opening lines reveal the woman's sense of powerlessness, her inability to fight off the angel: "My mother moved the furniture when/ she no longer moved the man." The song's soft, lyrical bent lends it a certain delicacy as it tackles a subject often ignored in our society: the female mid-life crisis.

With provoking social commentary, the piece entitled "Just One Word" addresses the tragedy of sexual abuse:

Down by the graveyard
in the blaze and the press of the gold leaves—
It's there he would drive me sometimes,
praise me and kiss me and make me swear,
Not one word.

The song explores the effects of this harrowing experience on a woman's life, especially the constant agony of yearning to talk about it but feeling helpless, bound to silence. The conclusion makes a powerful statement about this need to release:

Long ago, yesterday, ten thousand years,
the torment of burning to say
Just one word...
No.

see "Story" next page

Point, Sope, and Waterfront: Lessons in Ambition, Initiative, and Creativity

by Pei Yen

Ed. Note: Due to the holiday reprieve, submissions exceeding available space, and other factors, this article, in response to the show on November 27th, 1993 was delayed. The material remains quite relevant, however.

The lights have just come back on in the Provo chapter of the Utah Trade and Contractor's School, and I find myself perched on a chair in the back of the room watching baggy-clad teenagers milling around and socializing. For them, the Point, Sope, Waterfront show, was just something to fill the void in an otherwise boring Utah Valley weekend. But to Weston Parsons, the seventeen year-old drummer for Sope, it was more. Weston had just successfully promoted a show for his own band and given two other relatively unknown bands a chance to play in front of about a hundred kids. Instead of waiting around to be invited onto someone else's bill, these guys organized their own gig. The result was three young and talented bands, discontent to wallow in the obscurity of playing covers in their basements, tearing through their own material.

Point came into existence when a couple of guys met Jeff Stock, a bass player, at a convenience store's drive-thru window. The band first played together in May of '93 and proceeded to assemble a fairly unique sound. On their homemade demo they write that they are a hard rock band, but people tend to pigeonhole them as grunge. If grunge requires only a long-haired guitarist and an occasional goatee, Point would be grunge. But they're not. Point mixes Jimmy Page influenced blues/rock guitar, creative bass lines and solid drumming to create music that surges and rolls fluidly. The rhythms are sturdy, groove well, and are even suitable for moshing.

Point is a creative trio, and quite adaptable as evidenced by the sudden loss of their lead singer three days before the show. Guitarist Dave Roberts stepped in to pick up all but one of the songs which was handled by drummer Justin Hill. Both did an admirable job filling in at the last minute. These self-taught musicians are worth checking out.

Sope is a group of talented young musicians who crank out a tight set despite seeming a little stage shy. Perhaps the apparent shyness is due to their healthy disregard for the stereotypical image and stage personas of better-known guitar heavy bands. Looking as if they walked right out of J. Crew, these guys are short-haired and down to earth—head-

banging and aggressive posturing aren't on the agenda. With the incestuous nature of the Provo scene, it shouldn't be surprising that the guitarist, Josh Anderson, also plays with Ampersand. Sope also seems to be influenced by locals Season of the Spring (formerly Bad Yodelers). Their sound is somewhat akin to that of Sub Pop's Codeine: the guitars are thick and noisy, the rhythm is a bit sluggish and mellow, and the vocals are mournful and introspective. But with a touch more melody and the emphasis on riffs rather than power chords, the sound is more lively as well as complex. Having self produced a three-song tape (available at finer music stores in Provo and Orem) as well as promoting their own shows, Sope deserves much admiration.

As the most musically mature and established band, Waterfront put on a charged and solid show. "I can't get my point across singing mellow...I don't feel good enough about society to do that," says lead singer Anthony Davis. Waterfront seemed ready to explode after the first two comparatively mellow yet melodic sets. With influences ranging across several genres, Waterfront has the background to produce great music. And they do. Yet the band resists any neat categorizing. Although they play hard and fast, they maintain absolute control of the music. The intricacies of each instrument stay clear through a conglomerate of flavors from Fishbone, Bad Brains, Pearl Jam, and Rush. They too know how to slow things down and pick up the melody. In fact, when Waterfront formed, they were playing mellow music, and focusing on the more tender emotions. Instead of getting slower over time as most bands do, Waterfront grew heavier and faster.

Waterfront has been together for three years, and have a sizable following north of Lehi. Like Sope, they have gone into the studio and have a seven inch available where local music is sold. Sadly, the talent Waterfront has displayed remains mostly unheard in Provo. The lack of a Provo following is possibly due to their lack of ska up-beats, but they won't change to attract new fans; Waterfront won't sell out.

Waterfront has proven the value of dedication and musical development. Sope has shown tremendous initiative, seen the profits of the do-it-yourself ethic, and provided quality entertainment for a lot of people. And Point has shown ambition and creativity. Point, Sope, and Waterfront, as well as other fledgling bands in the valley, continue to contribute greatly to the Provo music scene.

What Tempted Adam

by Geoff and Kristen Johnston

“Where did you come up with a name like Eve’s Plum?” we ask the band as we sit around the table at The Bar and Grill. As it turns out, Eve Plum is the name of the actress who played Jan Brady in the Brady Bunch. They were quick to add, however, that they didn’t feel any special attraction her. They just thought it sounded cool.

Eve’s Plum consists of twin brothers Michael and Ben Kotch on guitar and drums respectively, Chris Giammalvo on bass, and Colleen Fitzpatrick on vocals. The band formed in 1991 in Greenwich Village, after the Kotch brothers placed an ad in the Village Voice looking for a bassist and vocalist. Two years later, the band’s debut album is out on Sony’s 550 label and is appropriately entitled *Envy*.

“We envy a lot of bands,” Colleen says, and adds, “I’m sure that there are a lot of bands out there that envy us too. And I’m not so sure that we are in the most enviable position.” She might have been referring to the trials that come with their current U.S. tour—the band agreed that fast food leads to constipation.

Overall, however, Eve’s Plum seems to enjoy touring. “We are a very low maintenance operation,” says Michael, referring to the stage crew of two people. “We’ll play anywhere, anytime,” adds Colleen with a laugh.

With Michael writing most of the music and Colleen writing the lyrics, the duo has produced a very consistent, hook-filled, guitar-pop album. The second single off *Envy*, “I Want It All,” is currently getting airplay on X-96. It features Colleen’s Deborah Harry-like (remember Blondie?) vocals, which alternate between loud, almost shouting, demands and soft, melodic crooning. The album maintains an up-beat tempo, the melodies are rich and infectious, and the creativity is high, yet highly accessible. “My ultimate goal with this band is to cut an album that I don’t hate a month later,” Colleen tells us. If the quality of *Envy* is any indication, Eve’s Plum may very well have realized that goal.

Continued...

Rush

“feminazis,” creating two distinct groups outside of Limbaugh’s “norm.”

Theoretically, this places feminism and “feminazis” into the same marginalized category, because they certainly aren’t included in the “norm.” Although there may only be twenty-five “feminazis” in the U.S., Limbaugh seems to marginalize anyone who claims the label “feminist.”

In fact, Limbaugh has played a major role in the political right’s pejorative use of the term. In terms of the abortion issue, if there are only twenty-five “feminazis” in the U.S. espousing the doctrine of “as many abortions as possible,” the term becomes somewhat meaningless. But Limbaugh seems to marginalize feminists alongside “feminazis,” connecting them through the abortion issue, and thus bringing essentially the same semantic meaning to both terms. In other words, to Limbaugh, the difference between feminist and feminazi is the spelling.

Limbaugh’s defense is that he has a tremendous “love and respect for women,” demonstrating his misunderstanding of the patriarchal creation of a pedestal prison. Holding women to a feminine ideal of “femininity” numbers Limbaugh among those refusing to take women seriously.

These three examples are only three of many. Indeed, a book could probably be written pointing out the logical fallacies, the generalizations, and the attempt to vilify others in order to maintain an audience. If his comments came under the guise of pure “entertainment” we would not have an argument. But because so many view him as a political “genius” our criticism is warranted and necessary.

One last point. A specific concern with Limbaugh is that we had no where to go to check his sources. No bibliography is included, no footnotes mentioned; statistics are thrown about and manipulated and ideas introduced without citing a source. Instead, the book is filled with hearsay about hearsay, and therefore, we feel, it should be recognized as part of the propaganda it condemns.

President of Brown: quoted in Frederick Rudolph, *Curriculum: A History of the American Undergraduate Course of Study* (San Francisco: Josey-Bass, 1978), p.88.

“The Growing Illiteracy of American Boys,” *The Nation* 63 (1896), p. 284.

Mike Rose. *Lives on the Boundary*. New York: Penguin Books, 1989. 6-7.

Limbaugh, Rush. *The Way Things Ought to Be*. NY Pocket Books, 1992.

Continued...

Story

The simple musical accompaniment, based on the gentle strumming of chords, provides the perfect subtle backdrop for a song with such a strong message.

The song “Always” takes the form of a fairy-tale as it chronicles a woman’s gradual recognition of her needs and the ways that her society fails to meet them. She finds that “the king who had called her/his precious flower/would not grant her a room of her own.” Upon realizing that she cannot always suppress her own desires and defer to the king’s will, she leaves her restrictive and oppressive situation to find her niche elsewhere:

She slipped herself into the sea and swimming, naked, all the crystallized, lovely, dancing waves were hers and whispered, “I am here, yes, I am... Always, always, always, I am.”

Brooke’s intense vocals beautifully emphasize the graceful diction of this socially relevant, musical poem.

An upbeat tempo and silly melody lend humor to “Fatso,” a piece from The Story’s most recent release that gives funny yet poignantly ironic insight into a serious problem facing many women: the obsession to be unhealthily thin. This is exposed as a social problem that severely restrains women, as illustrated by the preceding Germaine Greer



Eve's Plum

Continued...

His Secret

DS: Some stories really benefit from being read out loud. In fact, it’s almost like they have to be read out loud. And there are other stories that just stick to the page and should stay there.

SR: *Do you get excited about having a new book published?*

DS: It’s like I told my wife: For about an hour.

SR: *So what are you working on now?*

DS: (Pointing to the computer screen) This is a third collection. It’s done and I’m just going through each story making minor changes. And I have a novel that’s done. It’s been sitting for six months now, and I’m going to start going back through it. I hope to finish it by the end of November.

SR: *Is that the one you were working on last year?*

DS: Could be. I’ve thrown three away.

SR: *What gave you the idea to write a novel?*

DS: I always wanted to try it. And I wanted to see if you could write a novel one sentence at a time. I got 280 pages into it and still didn’t know how it was going to end. It was fun when it ended. I had no idea that day that it would end. It could have gone on for another ten years. I just typed the last sentence and it ended it. It worked in a way, but now I’m going back through and restructuring it.

SR: *You said something once to the effect that if people could find their poetic voice, that could somehow save the world. I want to hear more about that.*

DS: I think what I meant is that it would probably help each of us. And I’m not even sure that’s true. It’s a very old idea that we need some sort of balance in our life, and one way of talking about that is to say that we all have within us some kind of a poetic voice. And I think it would help us if we use it somehow. And maybe somehow that will affect somebody else. Probably not. I mean, all you have to do is think of the Nazis listening to great music.

Look for *A Woman Packing A Pistol and Our Secret’s Out* at Atticus Books 1132 South State Street, Orem, UT 84058 (801) 226-5544. Support your local independent book-seller.

quote: “The fear of freedom is strong within us.” Through ridiculous hyperbole The Story make their point:

I will have only water for a week, then maybe carrots, and celery, and if I lose, then Sunday I’ll have brown rice Because someone will adore me when my ribs show clearly and I’m thin even when I sit down Someone will admire my gorgeous arms and legs when I’m only one hundred pounds.

In another song on the album, “Fatso, Part 2: Yo Estoy Bien Asi,” their message comes through clearly, without satire. A translation of the opening lines reads: “Let me live, ‘cause I feel fine the way I am./Just let me live, man, chubby but happy.”

Though many of The Story’s songs work to empower women, they also address other issues, attacking apartheid and giving thought-provoking critiques of organized religion. While many musical groups with political agendas appear preachy and insincere, The Story make social commentaries that are palatable and yet powerful. And they are not without a sense of humor as they give new life to the usual subjects of love and dysfunctional relationships, and adapt one of Gary Larson’s *The Far Side* cartoons for an amusing piece entitled “Dog Dreams.” Their balanced blend of literary illusions and references to pop culture imbue their two albums with freshness. Give The Story a listen. If the melodic sound of the first album and the quick Latin-influenced beat of the second don’t grab you, the lyrics will.

Religion

Mormon Lives: an Authentic Way to Tell Our Stories

reviewed by Bryan Waterman

(*Mormon Lives: A Year in the Elkton Ward*, by Susan Buhler Taber. University of Illinois Press, 1993. 376 pages.)

The book's cover is quintessentially Mormon—blue and yellow diagonal stripes (rays of heavenly light?), plain lettering; it looks like something written by Hugh B. Brown or David O. McKay in the mid-60s. It looks boring—but what better signifier of the way most people perceive Mormon life? Don't we seem a little boring?

In reality, nothing is boring about this book. The product of a mid-80s effort in a ward in Maryland and Delaware to chronicle the happenings of their congregation for one year, *Mormon Lives* gives the most honest, engaging, authentic look at contemporary Mormonism yet to see print. The book is the brainchild of Dr. Richard Bushman and his wife Claudia (the Bushmans have since moved to New York where he teaches history at Columbia); Richard was Elkton's bishop at the time and extended callings to members to serve as photography committees, survey conductors, ward historians, even people to tape record sacrament meetings, all for a project they called "The Record Year." The book is organized in sections like "Fast and Testimony Meeting" and "The Baptism of Three Children," but within each section we find the voices of real and very different people explaining what these things mean to them. The primary portion of the book—for which Taber was given a calling to edit—is comprised of oral histories of more than one hundred members, active and inactive, who were asked questions

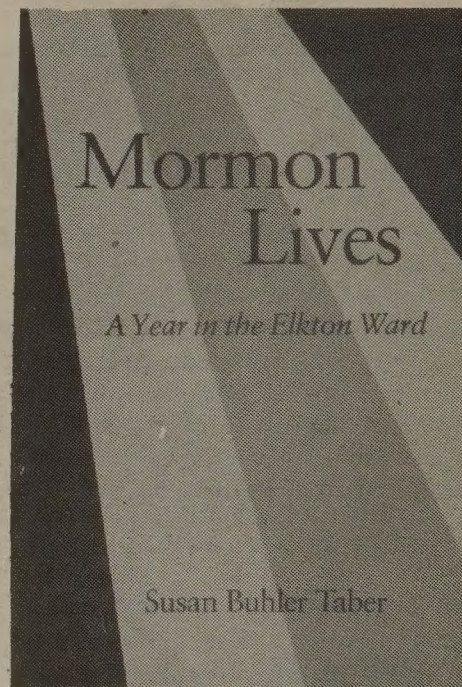
regarding their relationships and feelings about the Church's roles in their lives. What resulted is a picture of both individuality and community, people whose lives and opinions are radically individual, but whose hearts, more often than not, are bound together by a common thread.

The book's main value, I believe, is that it can replace (or, at least, complement) weak and/or dogmatic attempts to systemize Mormon theology. Anyone could read this book and get a clearer picture of what it's like to be Mormon than they could by reading *The Encyclopedia of Mormonism* (systematic, although it is neither weak nor dogmatic) cover to cover. Not to mention older attempts, such as *Mormon Doctrine*, or recent offerings like Rex Lee's *What Do Mormons Believe?* If *Mormon Lives* shows anything, it's the diversity of LDS church members. And their humanity. Perhaps nowhere does the tension between "revealed truth" and human experience manifest itself as much as in Taber's section on the ward's university students. For example, one 19-year-old Utah native expresses her frustration: "What bothers me the most is that people say [polygamy is] going to be the celestial law. Where do they get this?... It's like the patriarchal order thing. It just drives me up a wall" (226). Another student, this one a Delaware native, recounts a time in her life when she had gone months without praying. Then, missionaries came to her house, showed her a filmstrip about temples, and challenged her to pray. She says: "I thought, 'What does he know?' But then I thought, 'Why not?'—besides, the guy was gor-

geous" (229). In one line she captures all that is human and divine in Mormonism. This type of honesty, authenticity, can't come from an encyclopedia; it's the kind of real life that shines through on every page of this book.

By the end of the book, the Elkton ward members become as rich and as real (ironically) as characters from a Levi Peterson story. On one page you have a 29-year-old who believes his first marriage ended in divorce because he met his wife in unapproved BYU housing, and that the feminist movement "is of the devil" (341–2). On another, you have a prominent member who believes "the church was badly scarred by its opposition to the women's movement" (117). A section on inactive members allows for the voices of people whose lives have been affected by their intersection of the church, and allows them to explain the types of things that keep them away, or what, in some cases, brought them back.

In all, the book presents well over 300 pages of Mormon voices, which, in the end, become a chorus singing believable, rich, but sometimes off-key praises to the Church. These people are real, their lives and miracles are all as real as the woman who believes her "son is alive and well and has use of both his hands thanks to the church" (272), although she hasn't attended for years. *Mormon Lives* should stand as the best study of everyday Mormonism for decades, an invaluable reference for scholars seeking to understand the essence of the Mormon experience.



This is the first in a series of reviews of Mormon books from the University of Illinois Press. Many titles in Mormon Studies, from the University of Illinois as well as the University of Utah and other presses, are often found buried in the bookstore's Western Americana section.

When in Jerusalem

by Anonymous

I read with interest the recent *SR* articles on Catholic-Mormon relations (Nov. 10, 1993). I returned home in early November from a four month stay in Jerusalem, Israel. While in Jerusalem I had the privilege of meeting people of many religions (Christians, Jews, and Muslims). In fact, my apartment during the summer months was truly multicultural. Guests included a Greek Orthodox Professor/Priest from Romania, a Roman Catholic from Ireland, an Egyptian Muslim, an agnostic (of Catholic upbringing), and a Jew from Denmark. Most of the friends I made, however, were Catholics.

Some important things were driven home to me during my stay in Jerusalem. First, all God-fearing people who make the pilgrimage to Jerusalem to see the holy sites and visit their respective communities have great spiritual experiences. I came to the realization that just as I was filled with the spirit to be with my "community" in the Holy Land, others who travelled there were just as excited to be in Jerusalem with their communities. I mention this because it is easy for some members of the LDS religion to become provincial and to think that only they have the spirit. They seem to forget that the light of Christ inspires all people who heed its influence.

Akin to this point is the fact that there are truly humble and good people among all religions. Mormons do not have a monopoly on humility or goodness. When referring to the many false churches which would arise in the last days Nephi says, "The [the false teachers and members of these churches] wear stiff necks and high heads; yea, and because of pride, and wickedness, and abomination, and whoredoms, they have all gone stray save it be a few, who are the humble followers of Christ; nevertheless, they [the few humble followers] are led, that in many instances they do err because they are taught by the precepts of men" (2 Nephi 28:14, italics added). In fact, we know that when the earth is raised to its terrestrial state during the millennium, members of the LDS Church will not be the only people remaining on the earth. Doctrine and Covenants 76:75 says that some who are terrestrial will be those who are "honorable men [and women] of the earth, who were blinded by the craftiness of men." The book *Gospel Principles* supports this point: "Only righteous people will continue to live on the earth during the Millennium. They will be those who have lived virtuous and honest lives. These people will inherit either the terrestrial or celestial kingdom...there will be nonmembers of the LDS faith as well as member" (p. 271). Needless to say, included in this group of "honorable" people will not only be Christians, but also honorable Muslims, Jews, Hindus, Buddhists, Taoists, etc.

Another point driven home during my stay in Jerusalem was that sharing the restored gospel of Jesus Christ does not need to be forced. I we live righteously opportunities will open up for us to share our feelings. Kevin, a Roman Catholic friend introduced me to a hostel/convent located on the Via Dolorosa inside the Old City walls officially called Notre Dame de Sion (Residents and Catholic volunteers referred to it as either Ecco Homo or "Sisters of Zion"). This became one of my favorite places in Jerusalem. It was at Ecco Homo that I met the Priest-in-residence Father Tom Rosica. Tom and I became very good friends, and I was privileged to go for dinner with him and the Ecco Homo

volunteers on various occasions. I also attended a few of Tom's Masses. He later told me that Sister Ana Marie approached him after a service and hinted that maybe I would convert to Catholicism. We laughed about that. When I first met Father Tom, he told me how impressed he was with the Mormon students he saw roaming the streets of Jerusalem (usually in large groups). He asked me what made them the way they are. I explained that ideally Latter-day Saints are taught to follow the example of Christ, to live and to be as Christ taught. In the course of our conversation I shared with him my own "witness" of Jesus Christ. Afterward he thanked me for my words and said that he wished more of the youth in his religion had that same witness. Now, I'm not so naive as to suppose that all Mormons are above pretension. We still have a long distance to go to understand James 1:27: "Pure religion and undefiled before God and the Father is this, To visit the fatherless and widows in their affliction, and to keep himself unspotted from the world." However, we are blessed to have the understanding which the restored gospel affords us; as a result we have much good to offer the world as individuals and as a people.

On another occasion, while eating dinner alone with Father Tom, he asked me if all Mormons would act the way I did toward Catholics. I wanted so badly to say yes, but I knew that some Mormons have misconceptions that lead to fear and, in some cases, even to prejudice. I told him there are many other Mormons who would act as I did. I also explained to Tom why I thought some Mormons would have different reactions. The latter led to a conversation about our belief in apostasy and why some might act differently toward other Christian denominations as a result of that belief. It was quite an experience to sit face to face with a Catholic Priest and tell him about the apostasy. When we went our separate ways at the end of the night, Tom said jokingly that if he ever lost interest in the Catholic Church he would become a Mormon.

I received great strength from the faith of my Catholic friends in Israel. Their belief in God and in Jesus Christ was sincere and uplifting. We have no need to fear or feel contempt toward Catholic or any other Christians or non-Christians. In fact, we can learn much from their experiences and take opportunities to share our own beliefs about religion. Dr. Arthur R. Bassett, a Humanities professor at BYU, said the following concerning those LDS members who become isolated in their religious beliefs:

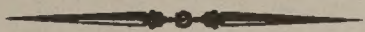
Isolated from others in such a manner, how can we possibly reach out to share those things that we have come as a people to cherish? Such a stance seems detrimental to the entire concept of missionary work. But equally important, how can we glean rich insights about life from others if we draw back exclusively into our own society?

If we are sincere in our relationships with people of other religions, then sharing the gospel with them will be a natural step. In the meantime, we should rejoice in the fact that there are sincere God-fearing people in all religions, and we should try to learn from their experiences as we hope they will from ours.

Arthur R. Bassett, "How Much Tolerance Can We Tolerate?" in *The Wilderness of Faith*, (Salt Lake City: Signature Books, 1991), 50; this article was originally published in *Sunstone* 11 (Sept. 1987): 22-29.



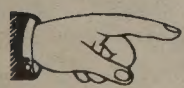
SAVE OUR PLANET RECYCLE MAKE MONEY



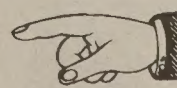
WE BUY
USED LEVI 501 JEANS



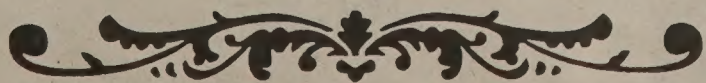
up to **\$16⁰⁰** per pair



depending on size color and condition



Call **374-1998** for info



Calendar

If you would like something in the calendar please call Rebekah at 377-8960. The deadline for submitting calendar items is the Friday before the Wednesday you would like it to appear.

THEATRE, DANCE & FILM

International Cinema, till Feb 5: Black Orpheus (Portugese); To Begin Again (Spanish); Marianne & Juliane (German); 250 SWKT, BYU, call 378-5751 for showtimes.

The Hired Man, Feb 2-12, Margetts Arena Theatre, BYU, based on Melvyn Bragg's novel in early 20th century Britain, call 378-7447.

Ballet in Concert, Feb 3-5, 7:30 pm, DeJong Concert Hall, BYU, call 378-5859 for tickets.

Scarlet Pimpernel, Feb 5-Apr 4, 7:30 pm (& 2 pm Sat), City Rep Theatre, 638 S State St, SLC, 532-6000, \$8.50.

Roomservice, Feb 5 & 12, Hale Center Theatre/SLC, 2801 S Main Street, 484-9257, 1930's farce, \$8-10.

Malcolm X, Feb 7-11, 10 am, 1 & 9 pm (T/TH), Varsity Theatre, BYU, 378-3311.

The Foreigner, Feb 12, Hale Center Theatre/Orem, 225 W 400 N, 226-8600, \$6.

The Swan, Feb 17- Mar 5, 8 pm, Theatre Works West, Jewett Center 1250 East 1700 South, Westminster College, 583-6520, \$8-10; what happens when a swan becomes a man and falls in love with a woman?

K-2, Feb 17- Mar 5, 8 pm, Theatre Works West, Jewett Center 1250 East 1700 South, Westminster College, 583-6520, \$8-10; a mountain adventure story of two climbers

attempting one of the most unforgiving mountain peaks in the world.

Macbeth (Verdi), Utah Opera, call 534-0842 for tickets and showtimes.

Black Velvet Pastures, weekend nights, comedy of the women of the old west, a cowgirl experience, backroom at D.B. Cooper's, 19 E 200 S, SLC, call 532-2948.

Rapunzel, till Mar 14, 7:30 pm (& 2 pm Sat), City Rep Theatre, 638 S State St, SLC, 532-6000, \$8.50.

1993-4 Pardoe Theatre Series, call 378-3875 for info and tickets, shows are Feb: Merry Wives of Windsor; 24 Mar-Apr 1: Of Mice & Men; 26 May-June 4: Scapin; 21 July-Aug 6: Philadelphia, Here I Come.

CINEMA GUIDE

Academy Theatre, 56 N University Ave, 373-4470.

Avalon Theatre, 3605 S State, Murray, 226-0258.

Carillon Square Theatres, Orem, 224-5112.

Cineplex Odeon University 4 Cinemas, 224-6622.

International Cinema, 250 SKWT, BYU, 378-5751.

Scera Theatre, 745 S State, Orem, 235-2560.

Tower Theatre, 875 E 900 S, SLC, 359-9234.

Varsity Theatres, ELWC & JSB, BYU, 378-3311.

Villa Theatre, 254 S Main, Springville, 489-3088.

CONCERTS & LIVE MUSIC

Milk Fear, Feb 2, Mama's Cafe, 840 N 700 E, Provo, 373-1525.

Quicksand & Seaweed with State of the Nation, Feb 2, 7:30 pm, Club DV8, 115 S West Temple, \$8, call 521-3753.

Banjo Bunch Dixie Folk Revival, Feb 4, Mama's Cafe, 840 N 700 E, Provo, 373-1525.

Utah Symphony, Feb 4 & 5, Abravanel Hall, Dukas, Debussy & Roussel, call 533-NOTE for info.

Daisy Grey with Pelican On A Spring & Soap, Feb 5, Playschool, 346 W 600 S, SLC.

Disco Drippers, Feb 5, Bar & Grill, 60 E 800 S, SLC, 533-0340.

Cheryl Marshal, Feb 5, 7:30 pm, Madsen Recital Hall, HFAC, BYU, recital of contemporary vocal music, FREE.

Jimmie Dale Glimore, Feb 6, Zephyr Club, 301 S West Temple, 355-2582.

Inaugural Organ Concert Series, Feb 6, 8 pm, Cathedral of the Madeleine, 331 E South Temple, 328-8941, FREE.

The Village People with the Disco Drippers, Feb 14, 8-1am, The Edge, 153 W Center, Provo, \$15-18, 375-3131 for ticket locations.

CLUB GUIDE (shows change nightly)

Bar & Grill, rock & alternative, 60 E 800 S (SLC), 533-0340.

Bourbon Street Bar & Grill, comedy, R & B, 241 S 500 E (SLC), 359-5905.

Cinema Bar at Spanky's, rock & alternative, 45 W Broadway (SLC), 359-1200.

D.B. Cooper's, jazz & acoustic, 19 E 200 S (SLC), 532-2948.

Dead Goat Saloon, rock & alternative, 165 S West Temple (SLC), 328-GOAT.

DV8, modern music & live bands, 115 S West Temple (SLC), 539-8400.

Gepetto's (Univ), jazz & acoustic, 230 S 1300 E (SLC), 583-1013.

Godfather's Pizza, local bands, 333 E 1300 S (Orem), 226-2040.

Green Parrot, rock & alternative, 155 W 200 S (SLC), 363-3201.

Green Street, rock & Sat. jazz, 610 Trolley Square (SLC), 532-4200.

Johnny B's Comedy Club, 300 S 117 W (Provo), 377-6910.

Mama's Cafe, local everything, 840 N 700 E (Provo), 373-1525.

Pie Pizzaria, jazz & acoustic, 1320 E 200 S (SLC), 582-0193.

Pier 54, jazz, blues, & other, 117 N University Ave (Provo), 377-5454.

Tropicana Club, live Latin American music, 1130 E 2100 S (SLC), 486-9559.

The Edge, 153 W Center St (Provo), 375-3131.

Zephyr Club, rock & alternative, 301 S West Temple (SLC), 355-CLUB.

EVENTS, ETC.

SLC Golden Eagles Hockey vs. San Diego, Feb 2 & 4, 7 pm, Delta Center, 532-GOLD for tickets.

Lecture: Dr. Charles H. Beady, Jr., Feb 3, 11 am, Varsity Theatre, renowned African-American educator.

Mark Jarman: Where Poems Take Place, Feb 3, 9:30-11 am (lecture) & 3-4:30 pm (reading), Alumni House, BYU; Feb 4, 2-4 pm (open house), 305 Maesar Bldg.

James Trimble, Feb 5-Apr 24, Utah Museum of Natural History, photography exhibit, "The Sagebrush

Ocean: A Naturalist's vision of the Great Basin," 581-4303.

Benefit for Wolves, Feb 8, 6:30 (reception) & 8 pm (lecture), Patagonia Outlet, 3267 Highland Dr, wildlife biologist Pat Tucker & filmmaker Bruce Weide on the history of wolves, 466-2226 or 359-1337.

Self Hypnosis Class, Feb 8 & every following Tues, \$25, taught by a certified self-hypnosis therapist, 375-3636 for reservations and locations.

African-American Fashion Show, Feb 8, 7 pm, Memorial Lounge, BYU, \$2.

Matters of Life and Death: the Mediating Role of African Art, till Mar 6, Utah Museum of Fine Arts, U of U Art & Architecture Bldg, 381-7331.

Pow-Wow, Indian Walk-in Center, 120 W 1300 S, please bring a chair if only observing, for times/dates call 486-4877.

South by Southwest Music & Media Conference, Feb 16-20, Austin, Texas, write to SXSW Headquarters, PO Box 4999, Austin, Texas 78765 or call (512) 467-7979 (FAX 512-451-0754).

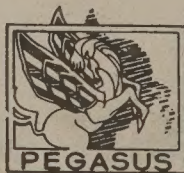
EDITOR'S PICK

This is definitely a week for extending one's cultural horizons with a few off-beat gems. For music, I would stop in to hear the Dixie Folk Revival at Mama's on Friday; it's not often that dixie music comes to the local scene. There are a couple of interesting lectures I wouldn't want to miss either, especially the Benefit for Wolves and "Where Poems Take Place." For a flare in theatre try "Black Velvet Pasture," a comedy

NEW!



PROVO & OREM
locations only!



PEGASUS
MUSIC • VIDEO

WHERE THE HITS ARE
ALWAYS ON SALE!

MAKE YOUR OWN SALE COUPON

Bring in this coupon and receive a discount of

\$2.00 OFF! OR **\$3.00 OFF!**
ON CASSETTE ON COMPACT DISC

on any recording of your choice! (Not valid on sale or budget items or with any other offer!)
Write in **YOUR** sale below!

ITEM _____ DISCOUNT _____

Exp. 2/15/94